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JUNE, 1885.

No. 6.

GENIUS DISSATISFIED.

MOZART once tried to play at sight a difficult piece of music before a audience and failed. Mendelssohn used to play the most difficult works without a book, and his admirers asserted that he could perform a perfect piece of music out of his head. But he was too conscientious to claim such a power of extemporization. "How did you ever achieve all this?" asked a listener, on hearing him play several of his own compositions without the score.

"I lived like a hermit, and worked like a horse," answered the great musician, too honest to affect an excellence that cost him nothing.

The man who stands on the highest peak is the most ready to confess that he has come up step by step, climbing with both hands and feet. Only he who rests on a hillock speaks of having "run up, merely to stretch my limbs you know."

Now and then there is found a man of unquestioned ability who is a victim of the silly affection which would appear to succeed without labor. We have heard of a smart student whose recitations were the talk of the college. Yet he was seldom seen reading a text-book, and was always ready to play, talk, or stroll. His classmates were proud to be associated with a "genius," who knew nothing but Newton did, by intuition, and could read the classics at sight, as Porson could.

But one night an accident exposed the "genius." Some sky-larking students broke into his room, thinking to find him in bed. They found him under the bed, studying by a shaded lamp. The curtains were down, and every precaution had been taken to prevent the light of the midnight oil from shining too far. The idol was toppled off his pedestal, and the angry worshippers gnashed their teeth at the "genius" who worked in the darkness that he might shine in the light.

A great man's standard is always higher than himself, and he labors harder to satisfy himself than to please his audience. Ruskin's critics have written bitter things against his thoughts and style; but not one of them has approached the severity with which this modern prophet criticizes his own, modelling a statue of his own volume of his "Modern Painters."

Thorwaldsen, the Dane, is reputed to be the greatest sculptor since the days that the genius of Greece ceased to express itself. One day a gentleman called upon the sculptor, and found him glowing with energy, modelling a statue of his own volume of his "Modern Painters."

"I have an idea," said Thorwaldsen. "I have a work in my head which will be worthy to live. I worked all last evening till all my usual hour went to bed. But my idea would not let me rest. I was forced to get up. I struck a light, and worked for three hours; after which I again went to bed. But again I could not rest; again I was forced to get up, and have been working ever since. If I can but execute my idea, it will be a glorious statue."

The statue—Mercury drawing his sword just after he has played *Aria* to sleep—is said to be the finest creation of this great sculptor. Yet it himself did not think it came up to the work he had in his head.

The man of genius is severe on his own execution, because his conception of the idea transcends his power of expressing it. But the man who has nothing but talent to boast with satisfaction what he has done; there is little difficulty in expressing his ideas.

The great composer or sculptor or painter or orator is alarmed when his powers are not satisfied with his execution. He looks upon the feeling as a symptom that his genius is waning, and will no longer suggest to him ideas beyond his power to express.

"Has anything distressed you?" asked a friend, finding Thorwaldsen one day in low spirit.

"Yes," replied the sculptor, in a mournful tone. "My genius is decaying."

"What do you mean?" exclaimed the astonished friend.

"Why," answered Thorwaldsen, his face growing sadder, "here's my statue of Christ: it is the first of my works that I have ever felt satisfied with. Till now my idea has always been far beyond what I could execute. But it is no longer so. I shall never have a great idea again."

And he never did.

The author who is as much pleased with the reading of his book as he was with its composition, is losing his ability to think broadly, and to write cleanly. The ascending poet turns from his poems because it is but the shadow of what stood before his mind.

Discontent is both the burden and the stimulant of genius. The open vision never finds form or color or sound or taste or not rest.

"God alone," says Julius Hare, "could look down on his creation, and behold that all was very good."

Lord Bacon, making a devotional use of this contrast, says:—

"Thou, after thou didst turn to behold the works which Thy hands had made, saw that all were very good, and didst not rest."

"But man, turning to the works which our own hands have made, sees there altogether vanity and content of spirit, and doth not rest."

"Wherefore, if we labor in Thy works, make us share in Thy vision and in Thy rest!"

THE POWER OF MUSIC.

THE following pleasing anecdote of the power of music is recorded by Haydn:

"In my early youth," says he, "I went with some other young people equally devoid of care, one morning during the extreme heat of summer, to seek for coolness and fresh air on one of the lofty mountains which surround the Lake Maggiore, in Lombardy. Having reached the middle of the ascent by day-break, we stopped to contemplate the Borromean islands, which were displayed under our feet in the middle of the lake, while we were surrounded by a large flock of sheep, which were leaving their fold to go to pasture."

"One of the party, who was no bad performer on the flute, and who always carried the instrument with him, took it out of his pocket. 'I am going,' said he, to turn Corydon; let us see whether Virgil's sheep will recognize their pastor.' He began to play. The sheep and goats, which were following one another toward the mountain with their heads hanging down, raised them up with the first sound of the flute, and all with a general and hasty movement, turned to the side from which the agreeable noise proceeded. They gradually locked around the musician, and listened with attention. He ceased playing and the sheep did not stir."

"On the shepherd did the fluter begin again to move on, but no longer did the fluter begin again than his innocent auditors again returned to him, clods of earth, but not one of them would move."

The fluter played with additional skill; the sheep, pelled the poor creature with its abject and silly hit by them began to march, but the other was forced to stir. At last the shepherd was obliged to cease his Orpheus ston magic sounds; the sheep then moved off, but continued to stop at the distance as often as our friend resumed the agreeable instrument."

"The tune he played was nothing more than a favorite air at that time in Milan. We were delighted with our adventure; we reasoned upon it the whole day, and concluded that physical pleasure is the basis of all interest in music.—*Ex.*

CHURCH MUSIC.

BY BISHOP STALLONEAN (1602).

THE greatest part we can find of the exercises of those who were educated in the schools of the Prophets were instructors in the law, and the solemn celebration of the praises of God; which appears in Scripture to have been their chief employment as priests, and lay which they are said to have done. As at Gibeath, we find "a company of prophets coming down from the high place, with a psalm, and tabret, and pipe, and a harp before them, and prophesying." It may seem somewhat strange to consider what relation these musical instruments had to the prophesying here mentioned. Are musical notes like some seeds naturalists speak of, which will help to excite a prophetic spirit? Or do they tend to elevate the spirits of men, and so put them into a greater capacity of entering into the tumults of inward passions, and so fitting the soul for the better entertainment of the Divine Spirit?

I confess it carries the fairest probability with it that this prophesying with musical instruments was at their places, and as Crotius observes, as adjunct, if not a part, of the solemn service of God; which was managed chiefly by the choir of the sons of the prophets, who were seated there, and were trained up in all exercises of piety and devotion.

Those who are said particularly to prophesy at their music-meetings were probably some persons elevated by the music, did compose hymns upon the mind; so that there were properly, divine fountains in some of them, which transported them beyond their ordinary power of fancy or imagination, in dictating such hymns as might be suitable for the design of celebrating the honor of God. Neither may it seem strange such an enthusiastic spirit should seize on them only at such solemn times, since we read in the New Testament of a like exercise of such gifts in the Church of Corinth,—"I Cor. xii. 3."—where we see, in "coming together every one had a psalm, a doctrine, a tongue, a revelation," etc., whereby it appears that they were inspired upon the place. "Etiam extemporales hymni in usque ab effusa crani," as Crotius observes, as we see in the instances of Scripture, of Simeon and Anna, Moses and Miriam, etc.; and in the Christian Church, after that kind of inspired gifts was torn much like in these extemporaneous hymns as appears by Tertullian.

After they had ended their love-feasts, they began their hymns, which were either taken from the sacred or of their own composition; which Church, after that kind of inspired gifts was torn much like in these extemporaneous hymns as appears by Tertullian.

We find something very parallel to this preserved among the ruins of the heathen worship, though some of their priests inspired while they were performing the sacred duties to the gods; but their hymns were composed as to be fit vehicles to transport men beyond the power of their reason, and to the fanatic enthusiasm, which was so common among them.

So Ptochus tells us that it was "full of noise and din," and Strabo describes some of them as rather like mad men than mere enthusiasts.

Kunkel's Musical Review.

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WE doubt whether one can too strongly impress upon singers the fact that vocalism is not all there is to singing, that the expression, the correct and feeling reading of a song is quite as important and much more rare than a voice with which to sing it, and that great singers are distinguished from those of inferior ability, not so much by voice, as by taste in using their voice so as to make it the adequate vehicle for expressing the sentiments of the song.

THE death of Victor Hugo removes from the world of letters the greatest figure of the century; a poet who was the peer, if not the superior, of Homer, Dante and Milton, a statesman, a patriot and a philanthropist who, being human was at times timorous, but whose errors were always on the side of mercy. His colossal genius almost essentially French in its manifestations, was cosmopolitan in its grasp, and the coming years will witness him fame to become as great in other countries as it is now in the land of his birth, where even his bitterest opponents admit the matchlessness of his literary genius.

OMEN have accomplished so little in the way of composition, that it would seem to be wise on the part of those who have their musical education in charge to direct their labor to interpretation rather than creation. But while this is true, it seems to be equally true that the sense of this fact leads too many of the music teachers of young ladies to allow them to neglect the study of harmony and composition altogether. This is wrong, for, though one might never have a musical idea worth writing down, the only way to get at the true worth of musical ideas written down by others, to give them, therefore, an intelligent interpretation, is to know the precise value of the terms in which they are expressed, in other words, to have a good knowledge of the elements of harmony.

THE restlessness of music—do we know how much the over-worked life of this age owes to it? If our insane asylums contain so many victims of modern steam-and-electricity methods, how many more would their walls shelter but for the soothing influence of this pursuit of the arts? But if rest from mental overwork be such a boon to the children of the nineteenth century, is "intellectual" music, that music that would replace grand melody by intricacy of harmonic dissonances we mean, and thus gives more labor to the tired brain, rendering the best service to the weary sons of intellectual toil?

WE publish elsewhere, and as a matter of course, the programme of the next meeting of the "Music Teachers' National Association." Heretofore, its meetings have been the occasion for much self-advertising on the part of some, of more junketing on that of others.

present corps of officers have repeatedly promised that the advertising feature at least should disappear entirely at this meeting, and while we fear they have set before themselves a superhuman task, fairness demands that they shall be "given a chance" before their success or lack of success in this respect be commented upon. We have already expressed ourselves very strongly against the so-called "College of American Musicians," which is to meet with the National Association. We have had no occasion to change our mind and we feel as at present at awarding degrees. We hardly think it will be heard of again, however, after this session. If the association knew what is good for itself, it would cut loose from the so-called college and limit its labors to its own legitimate sphere.

AFTER all, we were mistaken in our supposition that Mr. Bennett's "Observations on Music in America" closed his second paper, and our readers will find the third paper (with promise of still others) in this issue. They will now probably wish to know how we came to the conclusion that Mr. Bennett had brought the publication of his "Observations" to a close, and we will explain. His second article ended as follows:

"My space is now exhausted, if not my theme. Going from details to deductions, I arrive at no other conclusion than that America, notwithstanding a bad start in Church music, and various attendant drawbacks, is on the right path and making progress."

Our mistake of the author's meaning arose from the fact that we supposed he referred to the entire subject of music in America, while he evidently spoke only of church music in this country. The *Musical Times*, besides, usually marks articles or series of articles that are not completed in any one issue "to be continued," and in this case this had not been done. Hence our mistake.

When Mr. Bennett (in his second article) based his opinion of church music in America upon what he had seen of three or four examples, ill selected out of many thousands, his opinion was perhaps open to the charge of superficiality and bias expression of it to that of presumption; the paucity of orchestras among us and the fact that our *caprice* has selected those that are typical (in fact the best types) of orchestras in the U. S. makes his data upon this subject sufficient and his observations readable and satisfactory. We may be anticipating our English contemporary in stating, however, that the good work of a few orchestras does not compensate for the general lack of orchestras in many the larger cities of our broad land. So far, his opinion seems very favorable to the condition of orchestral music in America, although it is probably only just as to New York and Boston.

In this connection, we may say that the attitude evinced to Mr. Bennett's "Observations" in review of the majority of American musical papers in reference to childlike. His opinions are assailed as preposterous, even before they have been expressed, simply because it is assumed that they will not be favorable. Of course, from the narrow-minded men who run (we do not say edit) for they are not known the measure of the word) the *Musical Courier*, we expected nothing less, i. e., nothing more, but we had a right to think better of the malignity and good sense of a number of others.

ONE paint red trees and purple water or carve a four-headed man or a winged elephant, there is nature to correct the mistakes, for painting and sculpture are, after all, but imitations of nature. The same is true, in a lesser degree, of architecture. If, however, one write bad or indifferent music, how is that fact to be demonstrated? Nature furnishes us no standard. There is no technical method of proving the work either bad or good—no method of appeal to the technical standard, which after all is but the opinions of those who, by cultivation, have developed their musical capacities, or by comparison with those masterpieces of the art whose greatness is established by the common sense (*communis sensus*) of mankind, cultivated and uncultivated. If we refer to the latter test, we shall find that tunelessness is a *sine qua non*, and that test is the only one that is unbiased, unaffected by predilections of school or prejudices of education.

WHEN we read in the Old Testament the accounts of the elaborate preparations for the musical service of the temple at Jerusalem, when we gaze upon the mural sculptures of Egypt and see there the frequent representations of music and musicians, or when we read of the high esteem in which music was held among the Greeks, we are naturally led to think that music must have reached a high state of cultivation among the ancients and that their lack of a musical notation has deprived us of many masterpieces. Yet, the researches of musicians and antiquarians seem to establish the fact that these nations, highly cultivated in other respects, knew practically nothing of what we call music. Their condition musically seems to have been very much like the present one of Oriental peoples—who possibly have adhered to the music of former ages, as they have to customs quite as ancient. The musical performances of Eastern nations, however elaborate, are always disagreeable to European ears, their voices are monotonous and coarse or screechy, their melodies a series of notes that seem to follow each other at random. Not only have they no music worthy of the name (from our standpoint) but they do not like our harmonized music, our voices nor our melodies. This is not a matter of general culture for our Indians and some of the races of Africa, whose own music is somewhat Oriental in its character, yet often exhibit great delight in the music of the white man when they first hear it. Education and custom surely have their influence on one's musical taste, but it seems quite plain that organization not only in individuals but in nations and races has even more to do with it, and it is very probable that should we have an opportunity of listening to the greatest musical compositions of antiquity we should turn away disappointed if not disgusted. If, for their hands, if Pythagoras and Solomon could listen to Thomas' orchestra, they would probably think the moderns had very poor taste in music.

HERE is one sense in which the hackneyed phrase, "the divine art of music," conveys an important truth, for while all artists derive in its origin, in this that is the expression of the creative power implanted within us, such, for it is more like an inspiration, a "divine afflatus" than any other of the arts. Its subject matter is invisible, its essence is intangible, it does not, like the other arts, imitate or combine created objects or material forms; it will not be grasped by the human mind, from which it emanates, and to which it addresses itself variously, but always according to its own inherent laws.

LITTLE WANDERER.

New revised Edition by the author.

Gustav Lange. Op. 78. No. 2.

Allegro moderato ♩ = 120.

The musical score for "Little Wanderer" is presented in five systems. Each system consists of a piano (treble) staff and a bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegro moderato" with a metronome indication of ♩ = 120. The dynamics range from mezzo-forte (mf) to forte (f), with crescendos (cres.) and decrescendos (dim.). Fingerings are indicated by numbers 1-5 above or below notes. The score includes various musical notations such as slurs, ties, and articulation marks. The piece concludes with a double bar line and a repeat sign.

First system of musical notation. Treble and bass staves. Dynamics: *f*, *dolce*, *p*, *piu*, *f*, *p*, *piu*, *f*. Fingerings are indicated by numbers 1-5 above notes.

Second system of musical notation. Treble and bass staves. Dynamics: *p*, *cres.*, *mf* *leggiere.*, *or.*. Fingerings are indicated by numbers 1-5 above notes.

Third system of musical notation. Treble and bass staves. Dynamics: *p*, *cres.*. Fingerings are indicated by numbers 1-5 above notes.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*, *or.*, *p*, *cres.*. Fingerings are indicated by numbers 1-5 above notes.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *rall. e dim.*, *mf*, *f*, *dolce.*, *p*. Includes the marking *a tempo.* Fingerings are indicated by numbers 1-5 above notes.

Sixth system of musical notation. Treble and bass staves. Dynamics: *piu*, *f*, *p*, *piu*, *f*, *p*. Fingerings are indicated by numbers 1-5 above notes.

Handwritten musical score, first system. Treble and bass staves. Fingerings and articulation marks are present. Dynamics include *cres.* and *f*.

Handwritten musical score, second system. Treble and bass staves. Fingerings and articulation marks are present. Dynamics include *mf*.

Handwritten musical score, third system. Treble and bass staves. Fingerings and articulation marks are present. Dynamics include *con eleganza* and *dolce*.

Handwritten musical score, fourth system. Treble and bass staves. Fingerings and articulation marks are present. Dynamics include *mf*, *cres.*, *f*, and *dim.*.

Handwritten musical score, fifth system. Treble and bass staves. Fingerings and articulation marks are present. Dynamics include *f*.

Handwritten musical score, sixth system. Treble and bass staves. Fingerings and articulation marks are present. Dynamics include *mf*, *cres. molto*, and *f*.

GAVOTTE.

E. R. Kroeger.

Tempo di Gavotte. ♩ = 100.

The musical score is written for piano and consists of five systems. The first system begins with a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line. The third system features a melody in the right hand and a bass line in the left hand. The fourth system continues the melody and bass line. The fifth system concludes the piece with a 'FINE' marking and a 'rit.' (ritardando) instruction. The score includes various musical notations such as notes, rests, and dynamic markings. Pedal points are indicated by 'Ped.' with a star symbol. The score ends with a 'FINE' marking and a 'rit.' (ritardando) instruction.

A. B. C. D. E. When possible (i.e. when played on pianos having the third or sostenuto pedal) these notes should be sustained.

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p sempre.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cres. cen. do. a tempo.

ritard. an. do. p subito.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

a tempo.

ritard. mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Repeat from the beginning to Fine.

SCHILFLIEDER.

Revised & fingered by
Julie Rive-King.

(SONG OF THE RUSHES.)

Hans Seeling. Op. 11. N° 3.

Larghetto — 88.

The musical score is written for piano and includes the following performance instructions and markings:

- System 1:** *Larghetto* — 88. *espressivo*. *OP 1*, *OP 2*. Ped.
- System 2:** *cres.*, *ff appassionato*, *dim. e rit.*, *p*. Ped.
- System 3:** *a tempo*. *p*. Ped.
- System 4:** *ff appassionato*, *dim. e rit.*, *p*, *dolcissimo*, *r. h.*. Ped.
- System 5:** *a tempo*, *piu p*, *rit.*. Ped.

(B) Execution as at A.)

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3 4 1 3 5
una corde
Or.
7 6 5 4 3 2 1
ten.
7 6 5 4 3 2 1
ten.
Ped. Ped. Ped. * Ped. *

2 1 2 3 4 5 4 3 2 1
7 6 5 4 3 2 1
un poco riten.
Ped. Ped. *

Tempo primo.
tre corde.
r. h.
3 4 3 2 1 3 2 1 3 2 1 3 2 1
OP 1
2 4 3 2 1
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

2 1 2 3 4 5 4 3 2 1
4 3 2 1 3 2 1 3 2 1
cres.
ff con passione.
rit: molto
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.
p
morendo.
pp
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

LA BALADINE

Edited and revised by Jacob Kunkel.

(CAPRICE.)

Ch. B. Lysberg Op. 51.

Allegro vivo ♩ = 152.

ben marcato risoluto.

f

p leggiermente

e scherzando.

cres. *cel.* *do* *f* *p* *legg.*

Ped. *

dolce e grazioso.

The small notes are ad lib.

Ped. *

Ped. *

8

f *sf* *p* *f* *legg.*

Ped. *

Original.

ossia.

ma brill.

ma brill.

Ped. *

Ped. *

505-7

Ped. *



First system of musical notation. Treble and bass staves. Pedal markings: Ped., * Ped., * Ped., *. Dynamics: *f*, *sf*, *sf*, *p* legg., e stacc.



Second system of musical notation. Treble and bass staves. Pedal markings: Ped., *. Dynamics: *f*, *sf*, *p*, *f*.



Third system of musical notation. Treble and bass staves. Pedal markings: Ped., *. Dynamics: *f*, *sf*, *p*, *sf*. Includes first and second endings marked 1. and 2.



Fourth system of musical notation. Treble and bass staves. Pedal markings: Ped., *. Dynamics: *f*, *sf*. Includes the instruction "sempre stacc."



Fifth system of musical notation. Treble and bass staves. Pedal markings: Ped., *. Dynamics: *f*, *sf*.



Sixth system of musical notation. Treble and bass staves. Pedal markings: Ped., *. Dynamics: *f*, *sf*, *sf*. Includes the instruction "simili." and "ben stacc. e pronunziato il basso."

First system of musical notation. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand plays chords and single notes. Pedal markings are present in the first and fourth measures. A tempo or measure change is indicated by "50♩=7" in the third measure.

Second system of musical notation. The right hand continues the arpeggiated pattern. The left hand has more complex rhythmic patterns. Pedal markings are present in the second, fourth, and sixth measures.

Third system of musical notation. The right hand has a more active melodic line with many slurs and fingerings. The left hand plays chords. Pedal markings are present in the second and fourth measures.

Fourth system of musical notation. The right hand continues with a complex melodic line. The left hand plays chords. Pedal markings are present in the second and fourth measures.

Fifth system of musical notation. The right hand has a complex melodic line. The left hand plays chords. Pedal markings are present in the second and fourth measures. The system concludes with two endings, marked "1." and "2.", with dynamics *ff* and *p* respectively.

First system of piano music, measures 1-6. Treble and bass staves with chords and arpeggios. Pedal marks and asterisks are present.

Second system of piano music, measures 7-12. Treble and bass staves with chords and arpeggios. Pedal marks and asterisks are present.

Third system of piano music, measures 13-18. Treble and bass staves with chords and arpeggios. Pedal marks and asterisks are present.

Fourth system of piano music, measures 19-24. Treble and bass staves with chords and arpeggios. Pedal marks and asterisks are present.

Fifth system of piano music, measures 25-30. Treble and bass staves with chords and arpeggios. Pedal marks and asterisks are present.

Sixth system of piano music, measures 31-36. Treble and bass staves with chords and arpeggios. Pedal marks and asterisks are present.

cres...cen do

f *f* *p legg.*

dolce e

grazioso.

The small notes are ad lib.

8

f *f* *p*

f *f* *p legg.*

[illegible]

I PURITANI.

(Bellini.)

Carl Sidus Op. 130.

Allegretto ♩ - 104. Secondo.

p

Cres.

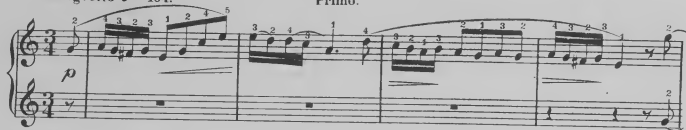
f *mf*

I PURITANI.

Carl Sidus Op. 130.

Allegretto ♩ = 104.

Primo.



Secondo.

First system (measures 1-5): Treble clef with a series of chords marked *mf* and *pp*. Bass clef with a simple accompaniment. Second system (measures 6-10): Treble clef with chords, some marked *pp*. Bass clef with a simple accompaniment.

Andante ♩ = 63.

Third system (measures 11-15): Treble clef with chords, some marked *mf*. Bass clef with a simple accompaniment. Fourth system (measures 16-20): Treble clef with chords, some marked *pp*. Bass clef with a simple accompaniment.

Primo.

mf

f

Andante ♩ = 63.
Cantabile.

p

pp

Allegro $\text{♩} = 100$.

Secondo.



Primo.

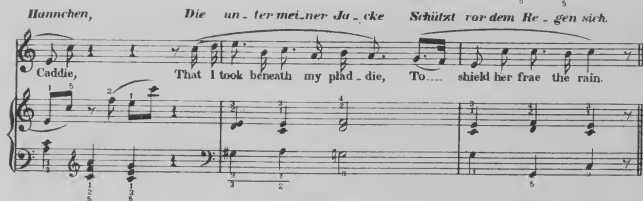
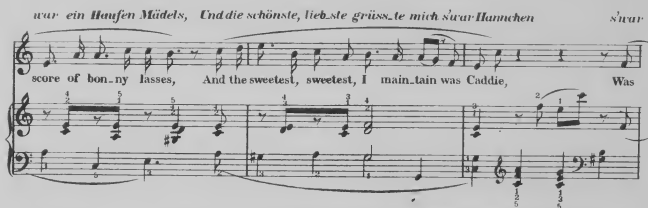
This page contains five systems of musical notation for a piano piece, labeled "Primo." at the top. Each system consists of a grand staff (treble and bass clefs). The notation is highly detailed, featuring numerous fingerings (numbers 1-5) and dynamic markings such as *f* (forte), *ff* (fortissimo), and *fz* (forzando). The first system begins with a *f* marking. The second system also begins with a *f* marking. The third system features *f* and *ff* markings. The fourth system begins with a *fz* marking. The fifth system begins with a *ff* marking and includes a *fz* marking. The notation includes many slurs, ties, and complex rhythmic patterns, suggesting a technically demanding piece.

CADDIE.

(UNTER DER JACKE!)

G. Estabrook.

Moderato. $\text{♩} = 72$.



Da stahl ich ihr ein Küßchen, Und sie ward ganz feuer-roth Was nur dieses Mädel dachte! Ein meno mosso. (slower.)

She said the gowans blushed, For the kiss that I had ta'en I wad na hae thoct the lassie, Wad

Küßchen bringt nicht in Noth.

Nein, Ja, cob,

nein, Ja, cob,

Gleich

sae o' a kiss com. plain. "Now, laddie! Now, laddie! I...

nimm mit hinweg die Jacke, Wieder Regen auch mir droht!"

winna stay heathy your pladdie, If I gang hame in the rain."

Es war am nächsten Sonntag, Der Himmel blau und rein, Und auf dem selben Feldweg Mein

But on a ne af. ter Sunday, When cloud there was not a ne, This self same winsome lassie, I

Hannchen stell. te bald sich ein Sprachs Liebchen, sprach's Liebchen: Wo

chanced to meet with - in the lane, Said Caddie, said Caddie, "Why

hast du mir dei. ne Jacke Bräche heut ein Sturm herein.

dinna you wear your pladdie, For who knows but it may rain!"

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Heavenly Voices—Nocturne	A. Jüngmann
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Study—Tarentella	S. Heller
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Merry War—Fantasia	C. Sidus
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Study No. 8, op. 120	J. B. Duvernoy
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Pansy Waltz	M. McCole
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Come to the Dance	P. Heron
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Tick, Tack, Quack, Tick, Tack	C. Kunkel
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Danse Caractéristique, No. 1	E. R. Kroeger
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VOLUME VII, 1884.

PIANO SOLOS—1884.

Snow-Flakes—Reverie	S. H. Jeko
Cupid's Arrow, Waltz	C. Sidus
Lucezia Borgia, Fantasia	C. Sidus
Three Fishers	Schumann
Enlilian Whispers	Ch. Acher
Motha Fantasia	C. Sidus

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Morning Chimes—Reverie	Jean Paul
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March of the Magi	E. S. Klein
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Lucia di Lammermoor Fantasia	Jean Paul
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Heather Bella Waltz	J. Kunkel
La Chasse	J. Rheinberger
Oleander Blossoms Galop	C. T. Simon

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SONGS—1884.

Love's Power	A. Jensen
La Jota	M. Moszkowski
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I Wrote my Love a Letter	Lady Ingfern
Good Night, my Love	E. R. Kroeger
November	A. G. Robyn
My Mother's Picture	Wald de Ford
The Rainy Day	Ch. Kunkel
The Soldier's Home	Ch. Oberkuhr
Merrily I Go Along, Waltz Song	Geo. Schlegel
The Hero's Return	J. D. Fowler
Alice	Ch. Acher
Bedouin Song	E. R. Kroeger

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PIANO DUETS—1884.

Wm. Tell, Fantasia	C. Sidus
March of the Amazons	E. R. Kroeger
Il Trovatore, Fantasia	C. Sidus
Rigoletto, Fantasia	C. Sidus
Bohemian Girl, Fantasia	C. Sidus
Lucezia Borgia, Fantasia	C. Sidus
Charming Waltz, Waldfest	C. Sidus
Fra Diavolo, Fantasia	C. Sidus
Foys of Spring, Waltz	C. Sidus
Child's Prattle, Song	C. Sidus
Jaunt, Fantasia	C. Sidus
On Blooming Meadows, Waltz	C. Sidus

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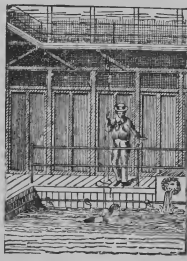
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CHICAGO.

CHICAGO, June 3, 1885.

EDITOR KUNKEL'S MUSICAL REVIEW:

An important work, Mackenzie's, "The Rose of Sharon," was given a few weeks ago by the Apollo Club here in Chicago, and made the same marked impression here as in England and New York. The soloists, with the exception of Miss Jure, were not highly spoken of, but the singing of the Club was superb, though the score is very difficult to sing. Under Theo. Thomas was, as usual, excellent. This closed the season of the Apollo in a very gratifying manner. Theaters musical are quiet at present, and it seems as though the people here have not been excited with attractions like that. This is the time for the circus man to come around and gather the "chaff" and "straw" left from the winter's extravaganzas. "The Bohemian" Theatre, which has been very successful, will open soon with "Friends," "True Nobility." What does he know about it? At the Columbia Theatre we have a ten weeks' season of McCall's Comic Opera. Two of these were filled with "The Comic Opera called 'Apolonia'—in everyone's estimation this is nothing but a comedy (it was a piece of soap) and it has made no impression and it was only by the clever setting of Mr. McCall, that the Germans can do better work in the Comic Opera line, and claim, that translations lack a composition of that class. Where the American comedian has to use antiquated puns and boisterous gestures to create a laugh, the German, with a natural dignity, sustained by veracity and abundance of expression in the language, makes the German comedian sing, and most American comedians can't sing.

In our Museums, ten cents a head, we have had all the old stunts, (the parson of Gilbert and Sullivan, and the "Pinafoe" melodies are still floating in the air). Mr. Geo. Sweet has gone to Evansville, Ind. to teach for six weeks—he will later on go to New York to join an English Opera Co. soon to be organized. He was with his big Chicago, of course. Several of our teachers go to the National Theatre's Musical engagements in Paris and London. Miss Bloomfield and Miss Lobbie are on the programme for recitals. Havana's Minstrel play, "The Engagement," is a comedy of music, and it has been retitled on the programme for recitals. A publication of importance has a few days ago been placed in the market, which will doubtless find its way to the hands of many a singer. It is the score of Smith and Schaffner's "Comic Opera," which has been played with great success at John Templeton, the manager of the company playing it, highly complementing the authors, and saying that the music is the best ever written by a composer of comic opera in this country. This is certainly a most flattering testimonial.

Business in the music trade is still discouraging and the hopes for a good spring trade have not been realized. The Chicago Music Co. and Bralner's Sons are in their new store on Wabash Ave., and that they are up to the time in display, need not mention. Lyon and Healy are now the only sheet music house on State Street. Mr. Jeff Davis Bell, (who is a name), the handsome representative of the "Music Trade Review" of New York was the only member of the instrumental branch in the business in our town so far. He thinks, that there is more life in Chicago, among the trade than in New York. It must be dreadful to tell all this, if this is so. It has been raining here daily for several weeks and everybody is disgusted.

LARK SHOOK.

OUR BOOK TABLE.

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CONCORD AND DISCORD.

THE modern system of music is the result of a slow growth from the earliest ages to the present time. Remarkable coincidences are shown between the tenets of modern exact science and the gradual discoveries from the remote past to the present day. The octave of the Greeks, sung in unison with the fundamental tone, a combination of their choruses, the subsequent introduction of the fifth and fourth; later, the major and minor third; and, lastly, the major and minor sixth—all these stand very much in the order of consonants established by the acoustics of to-day, which attest the octave to be the most perfect consonance. Other like combinations following in about this order: Octave, twelfth (or fifth above the octave), double octave, fifth, fourth, major sixth, major third, minor third, small seventh, minor sixth.

When considering the concord and discord, musically and artistically, we cannot take into account their order of discovery in the history of music, nor do we directly connect our ideas with those of physical acoustics treating of purely physical phenomena, or those of physiological acoustics treating of their perception by, and effect upon the human ear. The science of acoustics, treating of tone, tone relation, and chord development, with their resultant tones, according to the laws of simple ratios, excludes the use of the temperament, considers harmonious combinations in their absolute purity, and discovers and establishes partial dissonances in the minor chord and some of the major and minor intervals, which the art of practical harmony treats as purely consonant combinations. Exact science, however, suggests and the abandonment of the temperament, universally acknowledged to be imperfect. An instrument has been proposed with twenty-four keys within one octave, permitting the use of all the twelve scales in their absolute purity of harmony. Pietro Hlasar, of the Royal University of Bonn, and Professor Helmholtz has had an harmonicon constructed on which he can play at will the exact or temperate scale, on purpose to see if there is an appreciable difference between them. As soon as the ear becomes a little practiced, the difference is most striking. In the exact scale the consonant chords become much sweeter, clearer, and more transparent; the dissonant chord stronger and more rugged; while in the temperate scale all these things are mixed in one uniform tint without any distinct character. "The music acquires a more decided, open, robust, and sweet character." It may reasonably be expected that the future will develop a musical system which will harmonize with the discoveries of theory. Musical art (composition), however, is so far in advance of science and theory that centuries may elapse before a union can be effected. For instance, we do not generally, in practical music, receive impressions, single, perfect or imperfect concords, but rather in combination with other tones, forming a melody, or accessory, or else in melodious series, excluding anything like an examination of their physical nature and conveying, instead, manifold impressions of their spiritual character. The number of such combinations of perfect and imperfect concords and discords with other tones is infinite, and their suggestive influence upon the soul wonderfully refined and spiritual, pointing to a new science, that of psychological acoustics, treating of the perceptions of music by the soul, beyond the physical ear. Were we to treat of concord and discord in a practical method, one which should readily enable the student to handle skillfully the musical material furnished by the modern system of music, we could not pursue the idea of physically pure tone phenomena, but would have to seek our ideal in artistic and beautiful combinations of tones, however imperfect their association may be as to the ratio of their vibrations. The art of composition of to-day, then, deals exclusively with the modern system of music in its limits within the present fixture of intervals—namely, the division of the octave into twelve equal half-steps, and the diatonic arrangement of the scale, while we leave to exact science the task of the gradual unfolding of the physical beauty of tone and tone relation, believing that a practical unity of art and exact science may be a possibility of the future, destined to spiritualize and beautify music in a way not as yet dreamed of.

*Up to Mozart's time a reluctance is perceptible to end a piece of music in a minor key from a still-existing distrust in the consonance of minor intervals.



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Zahra, farewell, the hours too swiftly go;
I hear the sighing of my steed below;
Eager to speed against the Arab foe,
In yonder desert waiting.
Dear maid, my heart is bounden all to thee,
Yet all my soul is pining for the strife,
From thy soft arms I would not love, be free,
Yet wandering and battle is my life.
Great loving and strong hating.

Sing me one song to linger in my ear,
Give me one hope to hold for ever dear,
And thou shalt find as trusty as my spear
The love with which I'm burning.
Then gallant deed, dash on! let battle away,
Then foemen tremble, for my soul's on fire.
Ions are forest when they stand at bay,
So will my arm for love's sake never tire
Till victor here returning.

—Micoles C. Salaman.

ELIAS WEINGARTNER, composer of *Sakuntala*, is busy on a new opera.

MONS. MARCELA SEMBRICH has been created a Royal-Portuguese Chamber-Singer.

CARL RINDSKOPF, of Leipzig, is writing a comic opera, to be entitled *Oeld am Hofe*.

A new opera by Victor Kull Nessler, composer of *Der Töchter von Salskogen*, will be produced in Germany next winter.

MONS. SOPHIE MENTER will not resume her professional duties next winter at the Conservatory of Music, St. Petersburg.

THE baritone Del Puente, having concluded his engagement at the Teatro San Carlo, Naples, is stopping for the present in Milan.

ALEXANDER REICHARDT, author of "Thou art so near and yet so far," and many other meritorious songs, died at his residence, Boulogne-sur-Mer, France, on May 14.

A concert company, *Le Maître de Village*, words and music respectively by two young aspirants for public favor, M. Bevilot and Edouard Verscheider, both natives of Rouen, has been successfully produced in that town.

AT 36 old Bond St., N. London, Mr. Mapleson has established a "musical exchange" which is in partake of the features of a musical employment agency and a musical club. The idea seems a good one and the enterprise will probably succeed.

DR. FERNAND HILLER, the world-renowned composer, musical critic, conductor and pianist, died in Cologne, on Monday, May 11. He was born on the 24th day of October, in the year 1811, at Frankfurt-on-the-Main, of Jewish parents.

K is a very musical letter in St. Louis: we have Karst, Keiser, Kinkel, Kieselhorst, Kessel, Kluhsch, Knaebel, Knippel, Kohn, Koss, Krieger, Krieger and Kunkel. It has been suggested that they should organize into a Komik Koncert Kombination and charge a Kilarer admission.

THE introduction of the French pitch among German military bands is spoken of. If this step is once taken, the French pitch will become general, for the military spirit rules supreme. Strange that the French initiate German military organizations, and the Germans adopt the French pitch for military bands. This was perhaps all that was worthy of adoption from the leftists of the Rhine.—*Karl Marx in Reclam's World. How about the clocks, Karl?*

HOTOT's dramas have furnished the subjects of many operas. Verdi based two of his great works on "Hernani" and "Le Roi d'Amazur." Donizetti took "Lucrèce Borgia," Mercadante "Angelo," and Sarti "Les Baccantes." Two other composers besides Verdi wrote operas from "Hernani," "Marion de Lorme" inspired two, "Marie Tudor" two, "Ray d'Asie" five, and "Notre Dame" or "Emmerella" no less than nine—French, Italian, Belgian, Russian, Hungarian, English, and American.

EARL MARKLE says editorially in the *Pole*: "Ada Tschan has a genuine champagne flavor." How does he know? He has been sampling—editorially! And while we are asking impudent questions, may we not venture one more? Did the flavor of champagne have anything to do with the peening of the following paragraph, which stands in stuporous proximity to the former? "Harmony is the sentiment and melody the rhythm of a musical composition, when it is measured by a poetical standard." We suggest as a companion thought: Turnips are the cabbage, and beans the pumpkins of Boston, when measured with a yard-stick.

NO celebrated man ever developed a more astounding appetite than the late composer, Franz Abt. He was the author of the winged word, "A goose is a very pretty bird, but it has one very great fault: it is a little too much for one, and much too little for two." One day, while sauntering forth from his habitual eating-house with a smile of intense satisfaction, he was accosted by a friend with the words, "Well, Herr Kapellmeister, you seem to have partaken of an excellent supper?" "Yes," he replied, "a very fair one: I was a turkey." "And were you many around the festive board?" "Not exactly; we were but two—only myself and the turkey."



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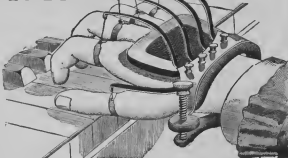
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The Boston normal musical advertisement may be found in this paper. It will be seen that the Faculty is composed of well-known eminent musicians. This normal can not fail to prove of great benefit to all who may attend.

We had recently the pleasure of calling from Mr. Kurtzman, the general manager of the excellent pianos that bear his name. Mr. Kurtzman was on a tour of inspection of his western branches and was much interested in the results of the visit. Mr. Kurtzman is one of the gentlemen of the old school, whom I do not care to mention.

Some subscribers having suggested that they would prefer having something else than music, etc., for premiums, the publishers have made arrangements with A. J. Jordan, dealer in fine cutlery, etc., which enable them to give every yearly subscriber 50 cents in the goods of his choice. See the advertisement cover, and our premium offer, page 203.

Some sales of paper stock were turned up at Hemphill's paper factory in Haverhill, Mass., a few days since. Among the documents, books, letters and music were brought to light. The sales come from Conway and other places in New England. They are full of orchestral scores of Weber's opera of "Juryphallus" Mozart's "Don Giovanni" "Athena" and "L'italie e Spagnoia." There were overtures by Berchoven, Haydn, Auber and others for a dozen instruments and less, bearing dates of 1725, 1728, 1754, 1767 and 1801. One old book of 400 pages contains extracts from German literature as far back as 1493. There are letters dated as far back as 1520 that must have lain in some attic in Germany for years.

A book or journal full of typographical errors is not a pleasant sight to readers. This, nevertheless, is not nearly so grave a matter as is that of a piece or volume of music which contains an equal or even less number of mistakes. With regard to literary works, the mistakes are not nearly so important as they are in the case of music. The intelligent person is well able to see and surmount the errors. The intelligent person, however, is not so well able to see and surmount the errors in the case of music. The intelligent person, however, is not so well able to see and surmount the errors in the case of music. The intelligent person, however, is not so well able to see and surmount the errors in the case of music.

Fiddler, fiddler, swing your bow, Fiddle on rosin high and low, See the daucers a-way and a-shiver, Sailing on "Swansea River." Aye from Vieuxtemps-Pandini— Give us not but "Old Virginny." Down the outside, up the middle, Every heart thrills with the fiddle.

And gone was the music of the fiddle playing this screechy or dring instrument in the increase East. Every-body of note taking "catch" of the fiddle. But never "catch" the swing of the Arrianas player's bow.

Calloused fingers will be the style, and girls instead of chewing caramels on a shopping tour will be busy over their Guarnieris or Stradivarius. There are about a million so-called fiddles of the old master looses. It's like the tattooed princess, only one sure enough girl with the way of Gustavus picked out in house paint. Fiddle-mattresses are to be gotten up for the poor fund. How sweet to stand up and make an inviolable dyin' cat howl to torture matinee fiddlers!

It will be worth though to murder the cat—Ez.

One of the best managed institutions of the sort in the world is the St. Louis Natatorium. Dr. Louis Bauer, dean of the St. Louis College of Physicians and Surgeons, says of it:

I have compared it with similar institutions in Europe, and did not fail to realize its superiority in many respects. The arrangements are most convenient to the public, and the attention paid by the employees leaves nothing to be wished for. The spring water with which you fill the basin is clear, aerated and contains but an insignificant quantity of alkalies. For general hygienic purposes, your arrangements of securing the water by heated pipes, to a temperature from 75 to 80 degrees, is commendable and appropriate, and cannot fail to give general satisfaction to the patrons of your institution. The Natatorium meets a public necessity, and the gentlemen who have embarked in this enterprise deserve not only the success it merits, but the gratitude of the public at large.

A novel feature is the Monday Evening Societies, which take place from 8 to 9 p. m., at which no ladies and gentlemen are admitted, but only after having undergone a registration on the introduction of some one of known respectability. Much of the success of the institution is due to the intelligent and public spirit management of Mr. Munro.

Franciscus Tixeront, lately deceased, although distinctly German, could even at the time when the antagonism between Germany and France was at its height, be just to the French. Here is what he wrote in the *Deutsche Rundschau*, in 1879:

"People cannot accuse Paris with having been the most vicious Parisian. And with following all the caprices of fashion. Yet it was in this same Parisian city that Beethoven's Symphonies used to be executed to perfection at a time they were scarcely known, even superficially, in Germany. Mendelssohn's works were performed here, as they were performed nowhere else. Haydn was the object of the greatest and the most active admiration in Paris when people in Germany still lay in his Symphonies only so much music to be played between the acts of a piece. The noblest violin school, after the Italian, is the French, and, up to the present moment, Germany does not have an institution worthy of being compared with the Paris Conservatory. Then again, from Paul Meyerbeer, have not the French extensively the most brilliant and most stimulating hostility to such men as Gluck, Cherubini, Spontini and Rossini? What else, the French, no German of any intelligence enough to despise the French, so when, after all, in a hundred various ways, Germany, it has to be borne in many works of art and literature." But then, Ferdinand Hiller was not Karl Marx, or Strauss's Masnad World.

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COMICAL CHORDS.

"FRESHMAN—" "May I have the pleasure?" Miss Society—"Oul!" "What does 'we mean'?" "O I said!"—*Harvard Lampoon.*

Goldsmiths probably lived next door to a piano-practising girl when he wrote "Man wants but little hear below."—*Philadelphia Call.*

"An Indiana young lady has invented a piano stool that rattles the back." Her next door neighbor will now be sure to move into another block.—*Philadelphia Call.*

On a recent concert programme, we read, "Schubert lied." We regard this as an aspersion upon the memory of the composer; but as the music was exquisite, we do not care whether he lied or not, save for the morality of the thing.—*Musical Herald.*

"How to Cook a wife" is the title of an article in an exchange. That depends upon the taste of the husband. Some men roast their wives, others keep them in hot water continually, and with another large class beating in a popular method.

Boston girl (to Uncle James), a farmer: Do you like living on a farm, Uncle James? Uncle James: Yes, I like it very much. Boston girl: I suppose it is nice enough in the glad summer time, but to go out in the cold and snow to gather winter apples and harvest winter wheat! I imagine might be anything but pleasant.

"Have you ever participated in private theatricals, Mr. Dumley?" asked a young lady. "I did once," he said. "You were successful?" "Well, I don't know, I was greeted with roars of applause, and while I was on the stage the audience was covered with laughter." That is evidence of great success. What comedy did you appear in?" "I was comedy, and it was tragedy."

HARRY TRISTRAM was once playing Othello at a Dublin theatre. When the scene appeared for act *Othello* came for the handkerchief he remembered to give me the handkerchief. A pause. "The handkerchief, Othello?" he said. I gave him the handkerchief. When a voice from the front was heard to exclaim "Master Tristram, we are red noses wid yer fingers, and go on wid de play."

A CHALK painter from Omaha lately asked Manager Stebbins of the *San Francisco Standard* for work. The manager advised him to paint the local lamp-posts and the fountain red. A few minutes later a man with a short ladder, brush and paint-pot was seen making his way to the Lotia Fountain, and under the impression that he was there by instructions of the superintendents, the people and even the police made way for him, and to-day the Lotia Fountain bears the color of blood-red.

PROFESSOR JIMPLEPICK, of the University of Texas, is so completely absorbed in his profession that he is becoming more and more absent minded every day. He remarked to Kneelside Murphy one day last week:

"Something very stupid happened to me this morning."

"What was it?"

"You see I wanted to take my wife out in a buggy and give her some fresh air, and when I came to think over it I remembered that I never had a wife."—*Texas Siftings.*

UNCLE MOSH approached the County Clerk the other day to obtain a marriage license. The clerk, in order to poke fun at the old man, said seriously:

"I hope the bride has got seventy-five cents in cash, for the Legislature has passed a law forbidding us to issue a license unless the bride has that amount."

"I'm go ahead wid de money, boss," said Uncle Mosh, approaching the clerk, and then he leaned over and whispered in his ear: "de money is in rumors about a dollar and a quarter."—*Arkansas Traveler.*

The editor of the *Deadwood Haver* attended church for the first time Sunday. In about an hour he rushed into the office and shouted to the assistant editor:

"What in blazes are you fellows doing? How about the news from the seat of war?"

"What news?"

"Why, all this about the Egyptian army being drowned in the Red Sea. Why, the gospel sharp up at the church was telling about it just now, and now a word of it comes in *the* *Register's* paper. Bustle round, you fellows, and get the facts or the *Ship Star* will get a beating. Look any other time, and run an extra edition if necessary, while I put on the bulletin board 'Great English Victory in the Sudan.'"—*Ex.*

A young lady in Newark, N. J., sat down at the piano the other day for her customary morning gallop over the 1879, and was astonished to find that he could not sound a note. The piano tuner was hurriedly sent for and, on investigation, it was found that the young lady's little brother had filled the much tortured instrument full of molasses. The girl, who was called sundry pet names, such as a good-for-nothing little headless, etc., and he was called a good-for-nothing little even children, if they have an ear for music, dislike bad playing and discontinue it. It was worse to be told that he waste all of that good molasses, when water would have answered the same purpose, and still, he was perfectly justified in doing something.—*Rock's Sun.*

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John Bern was reading the morning paper. Suddenly he exclaimed: "One is dead. I must go to his funeral. He went to mine, and one good turn deserves another." "What do you mean by saying that he attended your funeral?" "That's all nonsense," said Mrs. Smith. "No, I didn't. Last year Jones read that John Smith was dead, and he thought it was I, so he attended the funeral. Now, of course, I long to return the compliment."

"Well, before you go tramping through the woods and standing in a graveyard with your hat off catching your death of cold, take a square look at the remains, and see that you are following up the right course. If you are going to attend the funeral of every John who dies, you will never get through," remarked Mrs. Smith.

BROOKS, the tenor, recently had a dispute with an organist employed in a "Lobby" of the performance in Third, growing out of the difference of opinion shown as to the time in which certain accompaniment should be played. Brooks, excited, and signed up language which offended the organist, who then commenced the tenor into court to assist his conduct. "What is all this trouble about, and how did it originate?" asked the magistrate. "It was in regard to the time," said the organist. "The organist said, 'Very good,' said the judge: 'How much time?' 'It was in regard to the time,' replied the witness. 'Four or five times' exclaimed the magistrate. 'I can't imagine what that means.' Then the organist, partly tried to explain it to the court by executing the movement with his hand. The judge looked at the watch, and the moment the witness had stopped beating the time he exclaimed in astonishment: 'And to be sure! Why, that is only two seconds, and what does that signify in such a long opera as 'Lohengrin'?" Case dismissed in a roar of laughter, and the tenor and the organist shake hands.

MUSIC TEACHERS' NATIONAL ASSOCIATION.

At the request of the secretary, we publish the following programme of the next meeting of this body. Ninth annual meeting, in the Academy of Music, New York City, Wednesday, Thursday and Friday, July 1st, 2nd and 3rd, 1885. Sessions daily at 10 a. m. 10:30 a. m. (Wednesday), and 7 p. m. with essays and discussions. Concerts daily at 11:30 a. m. 2:30 p. m. and 7 p. m. General Programme: Wednesday 10 a. m. Piano Recital with vocal assistance. S. S. Mills, New York. 2 p. m. Essay, "Accumulation in Piano Force playing." Wm. Mason, New York. Discussion introduced by H. E. Palmer, New York. 7 p. m. Essay, "What is Church Music?" John H. Cunell, New York. Discussion introduced by H. E. Palmer, New York. 2:45 p. m. Essay, "Violin Bowing." E. A. Schuller, Atlanta, Ga. Illustrated by Master Amadeo Von der Horst, pupil of Joseph. Discussion introduced by Richard Arnold, New York. 4:30 p. m. Piano Recital with vocal assistance. Emil Liebling, Chicago. 8 p. m. General Concert. Academy of Music.

Thursday, July 2nd, 9 a. m. Opening Chorus. Topic, "The Education in Music at home and abroad." John H. Cunell, Washington. Discussion introduced by Charles F. Fraser, Philadelphia. 10:15 a. m. Essay, "The Italian and German schools of Vocal Music." Fred W. Good, Chicago. Discussion introduced by D. W. Down, Memphis. 11 a. m. Piano Recital with vocal assistance. S. S. Mills, New York. 2 p. m. Essay, "Accumulation in Piano Force playing." Wm. Mason, New York. Discussion introduced by H. E. Palmer, New York. 7 p. m. Essay, "What is Church Music?" John H. Cunell, New York. Discussion introduced by H. E. Palmer, New York. 2:45 p. m. Essay, "Violin Bowing." E. A. Schuller, Atlanta, Ga. Illustrated by Master Amadeo Von der Horst, pupil of Joseph. Discussion introduced by Richard Arnold, New York. 4:30 p. m. Piano Recital with vocal assistance. Emil Liebling, Chicago. 8 p. m. General Concert. Academy of Music.

Friday, July 3rd, 9 a. m. Opening Chorus. Topic, "The Value of Mechanical Appliances and Operations for Instruction of Technique." Papers from Dr. W. F. Furbush of Philadelphia and others. 10:30 a. m. General Business Meeting. Election of Officers, etc. 11:30 a. m. Piano Recital, Artistic Preludes, composed by J. A. Maltz, New York. 2 p. m. Essay, "Accumulation in Piano Force playing." Wm. Mason, New York. Discussion introduced by H. E. Palmer, New York. 7 p. m. Essay, "What is Church Music?" John H. Cunell, New York. Discussion introduced by H. E. Palmer, New York. 2:45 p. m. Essay, "Violin Bowing." E. A. Schuller, Atlanta, Ga. Illustrated by Master Amadeo Von der Horst, pupil of Joseph. Discussion introduced by Richard Arnold, New York. 4:30 p. m. Piano Recital with vocal assistance. Emil Liebling, Chicago. 8 p. m. General Concert. Academy of Music.

The sessions of the Association will be held in the Academy of Music, corner of 14th and Irving Place, between 12th and 14th Aves. Railroad fares over roads to the leading lines being ten cents for day, and no return fare, and it is impossible at present to arrange for excursion rates on all the roads, but the principle ones encourage the Association to expect special rates, in case the regular charges are advanced prior to July 1st, such special rates if secured will be accorded to those only who shall be in actual attendance at the sessions of the Association. Special rates if secured will be duly announced, and further information on this point may be secured from Artistic Preludes, 281 Columbus Ave., Boston, Mass.; N. Cooke, 242 Jennings Ave., Cleveland, Ohio; J. Ziegler, Central Music Hall, Chicago, Ill.; E. H. Newcomb, 24 Louis, Mo.; C. C. Post, Montgomery, Alabama. Also from the various Vice Presidents. The New York Hotel, a celebrated first-class house, corner of Broadway and West 21st Street (No. 84), has been selected as the most convenient stopping place for members of the Association. Through the courtesy of the proprietors, they will be received at that day, being a substantial reduction from regular rates. This hotel is accessible from the 2nd and 6th Aves. elevated roads, the nearest stations being at 6th or 9th streets. Those preferring hotels on European plan, or private boarding houses, will be recommended to suitable locations on application to J. F. Von der Horst, History Hall, New York. Membership Reception Committee. Tickets not restricted to members of the profession attending the hotel to all sessions. Concerts and recitals may be obtained from the Secretary and other officers, and will be on sale at prominent music stores in other cities. Price \$2.00. Tickets in single copies, \$1.00. President, N. Pendleton, 1011 11th St., New York. Secretary and Treasurer, A. Stanley, 14 Fuller St., Providence, R. I.

As was stated in a former announcement, the series of Thomas magnificent orchestra will be enlisted in the Thursday and Friday evening concerts, at which will appear the eminent pianist, Miss Fanny Bloomfield, Mr. Louis Mass, Mr. Wm. H. Sherwood, together with noted vocalists.